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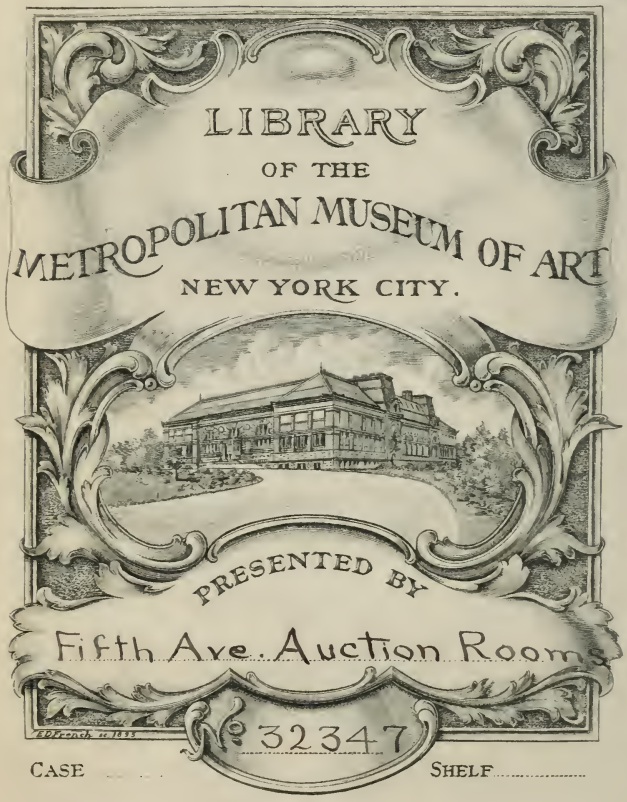

CASE ..... SHELF .....

NO PHOTOCOPYING

IN ORDER TO PROTECT THE FRAGILE
PAPER/BINDING OF THIS VOLUME

FIFTH AVE. AUCTION ROOMS,

238 Fifth Avenue.

PAINTINGS

AND STUDIES,

BY THE LATE

JAMES H. BEARD, N.A.

AND

MR. V. TOJETTI,

WITH

Additions from Private Individuals.

Wednesday, Thursday and Friday

Evenings, March 20th, 21st & 22d,

1895, at 8 o'clock.

CATALOGUE

OF THE

Collection of Paintings and Studies,

BY THE LATE

JAMES H. BEARD, N. A.,

COMPRISING MANY OF HIS CHOICEST WORKS,

TO BE SOLD BY AUCTION

THURSDAY EVENING, MARCH 21st, 1895

AT EIGHT O'CLOCK,

By Order of the Executrix,

AT

THE FIFTH AVENUE AUCTION ROOMS,

238 Fifth Avenue,

AND ON THE SAME DATE

14 SPLENDID EXAMPLES

From the Studio of Mr. V. Tojetti,

ALSO,

ON WEDNESDAY & FRIDAY EVENINGS,

MARCH 20th and 22d, at EIGHT O'CLOCK,

BY ORDER OF THE PEOPLES' TRUST COMPANY OF BROOKLYN, EXECUTOR, AND PRIVATE INDIVIDUALS,

150 SELECTED EXAMPLES,

BY CELEBRATED AMERICAN AND EUROPEAN ARTISTS,

WM. B. NORMAN,
AUCTIONEER.

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THE LATE JAMES H. BEARD, N. A.

The Late James H. Beard.

The late James H. Beard, N. A., was the first artist in the Beard family. He is the elder brother of William Holbrook Beard, N. A., and father of the younger Beards. James Beard was born in Buffalo in 1812, and was eighty-one years old at the time of his death. He was well known in this country and abroad, where he was called the American Landseer. The New York "Times" says: "He was famous equally for the originality and popularity of his subjects and the excellence of his work."

His parents, who took him to Ohio when he was a child, were descended from noble English and Scotch families. His father was a shipmaster on the lakes. His mother was the first white woman who ever visited the trading post that was situated where now stands Chicago.

He grew up to manhood in Painesville, Ohio. His art was self taught. He never took a lesson. When sixteen years old he met a wandering sign painter, who painted portraits also in red, white and brown, the only colors then available in the paint stores, and he concluded to try his own fortune with the brush. Crude as was his early work, there was something about it that brought him patronage, and he found himself getting as high as $10 each for full length portraits.

Passing over those early days, when he painted anything from furniture to signs, from portraits to comic canvasses, and incidentally left his art to be a river-boat captain, taking charge of a craft owned by the father of the girl he married, Mary Caroline Carter, he began to get fame as a portrait painter, and had sittings between 1836 and 1846 from General Taylor, John Quincy Adams, Henry Clay, Salmon P. Chase, General Sherman and other notable men.

He came to New York in 1846 and was one of the charter members of the Century Club. In 1848 he was made an honorary member of the New York Academy of Design, but he did not settle in the city permanently until 1870. In 1872 he was elected an Academician. When he came to New York in 1846 he brought a picture called "The North Carolina Emigrants," which, on exhibition at the Academy of Design, brought a purchaser for $650, a high price for an

American artist in those days, and it was that work which brought him recognition here.

After 1868 he practically abandoned portrait painting, devoting himself particularly to animal painting, at which he did the work that will live. His brush was very prolific.

Among his works which have met with most favor are "The Streets of New York," which sold for $3,000; "The Last Man" a weird subject, which portrays the last man left by the flood, sitting on a crag and awaiting the closing in of the waters around him; "It's Very Queer, Isn't It?" portraying a puzzled-looking ape contemplating the skull of an ape and the skull of a man; "The Land Speculator," "The Long Bill," "Poor Relations" "A Peep at Growing Danger," "The Widow," "The Mutual Friend," "Parson's Pets," "Morning Gossip," "Though Lost to Sight to Memory Dear," "Tired Out," "Wide Awake," "Blood Will Tell" "Consultation," "Don Quixote and Sancho Panza," "The Attorney and His Clients" "Out All Night," "There Is Many a Slip," "Old Browney," "Don't You Know Me?" "You Can't Have This Pup," "My Easter's All Spoilt," "I Don't Believe One Word of It," "Detected Poachers," "The Mississippi Flood" and "Don't You Come Here."—New York Times.

* * *

[From the Louisville Courier-Journal.]

SHERMAN'S LAST PORTRAIT.

A TALK WITH JAMES H. BEARD ABOUT THE GREAT MEN WHO HAVE POSED FOR HIM.

It is Sherman to the life. Sherman as he was in the last years, with the furrowed and thoughtful brow, the close cropped snowy beard. His expression is intent and powerful, as might fit the taking of the boldest chance in the march to the sea, and yet not stronger than his face would wear sometimes, even in this very year, when conversation touched a point which fully roused him.

I saw the picture in the studio of James H Beard, the veteran artist who had made a name before most of us were born. He knew Sherman well, had known him since ante-bellum days. Those who were acquainted with the great General's peculiarities will realize that the artist must have had a strong claim or he would not have been granted a sitting. The manner of granting it, too, was quite characteristic.

It was in the fall of 1887 that Beard wrote a note to Sherman, asking the favor of a sitting. The General replied with a courteous but unmistakable refusal.

Beard was disappointed, although he had not been very sanguine of obtaining the desired favor. A few days later, as he sat in his studio, the door was pushed open and in walked Sherman.

"Beard," said he, "I haven't used you fairly. You shall have a sitting as soon as you want it, and as many more as you need."

When the sitting began Beard was able to realize more fully the sacrifice which the General had made to friendship. He was too restless to maintain the pose more than a minute or two, and then he would shift, first one way and then the other, and beg to be allowed the consolation of a cigar. When his nervousness would become unbearable he would walk over and note the artist's progress. In his most restless moments during a sitting, when he had shifted his pose till it bore no relation to the one in which he had been placed, he could always be brought back by a word. At the sound of it he would assume the correct position with military precision.

He was always punctual in keeping his appointments for sitting, the artist told me, except in one instance when he was fifteen minutes late. In that case he began to apologize before he had fairly got the door open. He liked the portrait very much when it was done. It has been exhibited for a few days in the Chamber of Commerce but has not been shown elsewhere, except in the studio.

The portrait shows him in his uniform, but there are no other military insignia. Sherman asked that they should be omitted. He did not wish the sword or the golden plumes to figure on the canvas. And so the picture stands as if to show that Sherman conquered men by his intellect and not by blows with a sword.

The white haired artist told me many interesting stories of Sherman, but most of them, I fancy, have found their way into print during these last few weeks. Beard himself took an honorable part in the war, being a Captain on the staff of Gen. Lew Wallace.

I noticed near Sherman's portrait a head of William Henry Harrison, and was surprised to hear that Beard had painted the hero of Tippecanoe from life. But that wasn't so long ago, after all, in the memory of an octogenarian, and the painter will be one in a few months. He had sittings from John Quincy Adams, who seems much further back in history, and from Zachary Taylor. His portrait of Taylor brought a higher price than any American artist had received for a single work up to that time.

He told me a good story of Gen. Taylor, which dates back to the time of his Presidential campaign. The General was at Baton Rouge and the artist had called upon him. They talked on general topics for a while, and finally got round to politics. Then the General came out in surprising fashion for a political candidate.

"Don't you vote for me," he cried, "or for any other military man. There is nothing in army life which makes statesmen of us, nothing at all."

It sounds strange to a youngster to hear a man tell this of these characters who seemed far away even in my schooldays.

Beard has been painting for sixty-five years. He obtained his first art inspiration by watching a man designing a figure head for some small craft that was to ply the waters of Lake Erie. Genius is quick to take a hint. Young Beard, with the most primitive materials, went to work and though wholly untaught, turned out some pictures that were worth looking at. He has made a special study of animals.

Among the notable faces I observed in his studio was that of the late distinguished Mr. Crowley. The portraiture is excellent. The great ape sits in a reflective posture, looking upward. One hand supports his chin and the other holds a copy of "Darwins Descent of Man." The Metempsychosis of Pythagoras is on the table with a monkey's skull, while on the floor is the skull of a man.

* * *

THE LAST VICTIM OF THE DELUGE.

"The name of James H. Beard was an honored one in the world of art before the present generation of painters were born. Strangely fascinating is the subject he has chosen for the display of his powers. Had Mr. Beard never painted anything but this one canvas it would have won him distinction."—New York Recorder.

* * *

General William Henry Harrison and Mr. Beard were intimate friends, and the former sat for his portrait at the latter's studio some time in 1836, when the artist made careful studies of the General's head. The portrait in the Corcoran Gallery is a copy of one of these heads. A reproduction of this copy appears in the February number of "Scribner's Magazine" of this year. After a lapse of over fifty years the artist put the finishing touches on the portrait in this collection.

* * *

The animals whose portraits are portrayed in these sketches are horses of national reputation—Asteroid, Lexington, Planet and Australia, a splendid Durham bull, brood mares and a number of accessory figures, from the celebrated farm of Mr. Alexander, which is situated between Lexington and Frankfort, Kentucky, near the Kentucky River.

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CONDITIONS OF SALE.

The purchasers shall give their names and addresses, and shall also, *if required*, pay down a cash deposit or the whole of the purchase money; in default of which payment, the lot or lots purchased by them shall be immediately put up again and re-sold.

The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and re sold.

All articles purchased shall be removed from these premises immediately upon the conclusion of the sale. All goods left upon the premises after the conclusion of the sale **will be solely at the risk of the purchaser,** and The Fifth Avenue Auction Rooms shall not be held responsible for any loss thereof or for any damage thereto

Should a purchaser desire any goods bought by him to be re-sold, such goods must first be paid for in full. A commission (to be agreed upon) will be charged by the Fifth Avenue Auction Rooms upon such resale, but any loss or gain resulting therefrom will be for the account of the person ordering such resale.

Any complaint respecting this sale, or any of the goods purchased thereat, must be made in writing to the undersigned, within twenty-four hours after the close of this sale or it cannot be entertained.

The sale of any article will not be set aside on account of any error in the description of such article contained in this Catalogue; nor shall the Fifth Avenue Auction Rooms be deemed a warrantor of the correctness of any such description, or in and respect responsible therefor, unless it shall give an express warranty thereof in writing in addition to such description. All articles are exposed for public inspection, for one or more days preceding the sale, and are sold as they are, without recourse.

Should the purchaser fail or refuse to pay the purchase money in full, or to remove the goods purchased within twenty-four hours after the close of this sale, the money deposited in part payment shall, at the option of the Fifth Avenue Auction Rooms, be forfeited. All goods not so removed within twenty-four hours shall be resold at public or private sale, without further notice, and if the amount realized at such resale—after deducting the charges and expenses attending the same—shall not equal the amount for which said goods sell at this present sale, the purchaser at this present sale shall make good the deficiency. This condition, however, is without prejunice to the right of The Fifth Avenue Auction Rooms, at its option, to enforce the contract made at this present sale, without reselling the goods.

The Auctioneers will not be held liable for non-delivery of any article above the amount paid by the purchaser for such article

WM. B. NORMAN,
Auctioneer.

CATALOGUE.

WEDNESDAY EVENING, MARCH 20TH, 1895,

AT EIGHT O'CLOCK.

1

VAN SEVERDONCK — Brussels

Pupil of Verboeckhoven.

Sheep

2

PLANSON

Strawberries

3

COOPER, Alfred

Birds

4

VON BEST

Marine

5

VON BEST

Marine

6

UNKNOWN

Moonlight

6a

Chocolate Girl

6b

ODDIE, Walter M.

Landscape

6c

BIARD London

First Visit to the Continent

On copper.

6d

KUWASSEG, C., Trieste

Landscape

6e

KUWASSEG, C., Trieste

Landscape

6f

UNKNOWN

Madonna and Child

By Order of the Peoples' Trust Co. of Brooklyn, Lots 7 to 10 inclusive.

7

INNESS, George, deceased

Lake Como

Signed with monogram, dated 1857.

Size, 46x40.

8

MORRIS, George C., London

The Morning Call

Size, 45x35.

9

QUAEDOLIEG, Ch. Rome

Carnival in Rome

Size, 39½x30.

10

UNKNOWN

Madonna and Child

Size, 39x30.

11

TEN, Kate M., The Hague

Head of Bull

12

TEN, Kate M., The Hague

Rabbit

13

BELLOU, Gerard Paris

Landscape

14

BRADFORD, Wm., A. N. A., and VON BEST Mass

Born in New Bedford, Mass. Brought up to commercial pursuits, he was devoted to art in his leisure moments, but did not adopt it as a profession until business embarrassments came upon him in the maturity of life. Began painting ships in the harbor of Lynn, Mass., and along that Eastern coast as far north as Nova Scotia and Labrador, studying diligently, and becoming a marine painter of no little merit. He has exhibited publicly and privately in London, and has sold his pictures at high prices there to the Queen, the Marchioness of Lorne, the Baroness Burdett-Coutts, and others.

Arrival at Sandy Hook

14a

BRADFORD, Wm. Massachusetts

At Anchor, Boston Harbor

15

HART, William (N. A.) deceased

Landscape and Cattle

Size, 16x8.

16

FRERE, Theodore Paris

Born at Paris, 1815. Medals in 1848 and 1865. Pupil of Cogniet and Roqueplan. Brother of Edward Frere.

Sunshine in Egypt

Size, 14½x8½.

17

FRERE, Theodore Paris

From Jappa to Jerusalem

Size. 14½x8½.

17a

LANG, Louis (signed L. L.) N. A.

Born in Wurtenberg. 1814. In 1834 he went to Paris for the purpose of study and sailed for America in 1838. living in Philadelphia several years. In 1852 he became a member of the National Academy of New York.

Rebecca at the Well.

18

FRIEDLANDER, H. Munich

Baby's Bath

Size, 18x13.

19

FOX, R. Atkinson New York

Landscape and Cattle

Size, 19x13,

20

MEISSEL, A. Munich

Overtaken

Size, 6x4½.

21

ROBIN, P. Paris

The Trysting Place

22

PERKINS, Granville New York

Sunset, Coast Scene

23

PERKINS, Granville New York

On the Hudson

24

DU BOIS, Victor — Paris

Good Wine

25

SERRA, A. — Paris

Italian Girl

26

SERRA, A. — Paris

Oriental Beauty

27

BLACKMAN, Walter — Paris

Born in Chicago, Ill. Pupil of the Ecole des Beaux Arts and J. T. Jerome. Exhibit at the Salon and Royal Academy.

An English Beauty

Size, 19x16.

28

SCHULZ, Adrien — Paris

Pupil of Honoteau and Pils. Exhibited in the Salon Elysees.

Les Gorges d'Apremont, Fontainblau

Size, 10½x6¾.

29

SCHULZ, Adrien — Paris

Vintage in Burgundy

Size, 16¼x9½.

30

BOUVET, Max — Paris

Pupil of Pelouse and Cormon. Chevalier of the Royal Order of Cambridge. Officer of the Order of Nisham.
Third Medal, Paris Salon of 1894.

A Morning Sail on the Riviera

Size. 26x17.

31

BOUVET, Max — Paris

Rocks and Bluffs near Brest

No. 240 in the Salon of 1892.

Size, 39x25½.

32

BEHIT, G. — Paris

Fruit

33

MORGAN, A. L. — New York

Flowers

34

VAN LEEMPUTTEN, J. L. Antwerp

Landscape and Sheep

35

VAN GEEFS, Jean E. Holland

A Jolly Knight

36

BRUNILLE, Francois Paris

Playful Kittens

37

GAY, Edward (N. A.) New York

Wheat Fields of West Chester Co., N. Y.

38

VAN SLUYS, Th. Antwerp

Member of the Royal Academy of Belgium.

Sheep, Resting

39

DE PENNE, Charles Oliver Paris

Third medal, 1875; second medal, 1883. silver medal, Univdrselle Exposition, 1889. Chevalier of the Legion of Honor. 1894. Hors Concours.

Pointers at Rest

Size, 11x8½.

40

DE PENNE, Charles Oliver — Paris

Setters Resting

Size, 11x8½.

41

MILLET, J. F. — Paris

Born. 1815. Died. 1875.
The immortal painter of the Angelus.

Waiting

The study for this celebrated painting, which sold for $40,000. at the A. A. A.

42

MILLET, J. F. — Paris

Two Pencil Sketches

43

MILLET, J. F. — Paris

Milking

Charcoal Study for the painting.

44

MILLET, J. F. — Paris

Pencil Drawing

45

MILLET, J. F. Paris

Landscape Study

The four above studies were bought at the sale made in Paris of all Millet's works remaining in his studio at his death.

46

QUITTON. Ed. Antwerp

Knight of the Order of Leopold. Medals: Antwerp, Brussels, Amsterdam, Nims and Dunquerque.

Still Life

47

WITKOWSKI, K. New York

Medals: Krakau, 1884; Munich, 1886.

A Novice

48

ROUZEE, M. New York

The Fuel Gatherers

49

VAN DAMME-SYLVA, Brussels

Gold Medal of Belgium, 1890.

Landscape and Cattle

50

PORTIELJE, Edward — Antwerp

Gold medals: Antwerp, 1888; Brussels, 1890: Amsterdam, 1891; Member of the Royal Academy of Belgium.

He is Coming

51

DE PENNE, Charles Oliver — Paris

Medals: Third class, 1875; second class, 1883; silver medal, Paris Exposition, 1889. Legion of Honor, 1894. Hors Concours.

Waiting for the Signal

Size, 16x12½.

52

DE PENNE, Charles Oliver — Paris

In Position

Size, 15½x12½.

53

DU MONT — Paris

Courtship, under Louis XV.

54

LEROY — Paris

Third medal, 1882; second medal, 1888. Hors Concours.

France and Russia

55

DE GESNE, Albert — Paris

Before the Hunt

(Equipage of the Duchess d'U———)

56

VIBERT, Georges Jean — Paris

Medals: 1864, 1867, 1868. Legion of Honor, 1870. Medal, Paris Exposition, 1878. Officer of the Legion of Honor, 1872. Hors Concours.

Spanish Gypsy

(Water Color.)

57

SHEPPARD, Warren — Brooklyn

Marine, Full Moon at Sea

58

STIEPEVICH, V. G. — New York

Oriental Dancer

59

SEIGNAC, Paul — Paris

Honorable mention, Paris, 1889; Hors Concours, 1892.

The Morning Bath

60

HINCKLEY, T. H.

Born at Milton, Mass., 1813. When 18 years of age he went to Boston, and two years later associated himself with a sign and fancy painter in order to learn the use of colors. He soon attempted portrait and landscape painting, to which after a time he devoted himself, occasionally painting also subjects from still life. In 1843 he made a successful picture of dogs, and determined then to devote himself to animal painting. In 1845 he established himself in a studio at Milton. In 1851 he went to Europe for the purpose of studying the works of Landseer and other English and Flemish masters. His pictures are in galleries in all the principal cities of the United States.

Newfoundland Dog

61

HONDECOETER, Melchior D. Amsterdam

Born in Utrecht, 1663. Died in Amsterdam, April 3, 1695.
Dutch school. Animal painter. Son and pupil of Gysbert H. and of his uncle, Jan Baptiste Weenix. Painted birds with singular truthfulness and had a poetic feeling for their varied habits

Duck and Chickens

62

LEROY-DELANCOURT

The Blind Musician

(From the Brevoort Gallery of paintings.)

63

UNKNOWN

The Confession

64

LIEBSCH, F. Munich

Return from the Seven Year War

65

UNKNOWN

The Encampment

66

UNKNOWN

Dutch Winter Landscape

67

ROBBE Louis Brussels

Medals: Brussels, 1839–42; Paris. 1844, 1855; Legion of Honor, 1845; Order of Leopold. 1843; Officer, 1863; Spanish Order of Charles III., 1844.

The Conqueror

68

HINCKLEY, T. H.

Hawk and Dove

See No. 60.

69

HINCKLEY, T. H.

Stag at Bay

See No. 60.

70

GHERARDI, G. Florence

Grand Square, Florence

71

GHERARDI, G. Florence

Bridge Over the Arno, Florence

72

DE JONGHE, Gustave

The Young Mother

73

KUNZ, Marianna

Duchess of Baden and Her Children

THURSDAY EVENING, MARCH 21ST, 1895,

AT EIGHT O'CLOCK.

Oil Paintings, Studies and Sketches by the late James H. Beard, N. A. Sold by order of the Executrix.

74

Lion

Size, 27x22.

75

Fire Works

Size, 14x12.

76

Dog

Size, 16x12.

77

Kentucky Sheep Head

(From Alexander's stock farm.)

Size, 14x10.

78

Child

Size, 10x9.

79

Dog

Size, 10x10.

80

Chickens

Size, 6½x5

81

Kentucky Cow

(From Alexander's stock farm)

Size, 19x13½.

82

Motif for Landscape

Size, 16x8½.

83

A Race for Life

(Original sketch for the picture.)

Size, 19x13

84

The Royal Oxford

(Kentucky Durham bull, from Alexander's stock farm.)

Size, 27½x17.

85

Monkey Escaping from Fire

Size, 20x12.

86

Motif for Landscape

Size, 16x6½.

87

Portrait of a Lady

Size, 26x21.

88

Sheep

Size, 27x15.

89

Ready for Game

Size, 15x10.

90

Alexander

(Of the Alexander stock farm.)

Size, 17x17½.

91

Experiment in Color for Photography

Size. 14x12.

92

Farm Hand

Size, 16x8.

93

Mr. Alexander

(Of the Alexander stock farm.)

Size, 9x7.

94

Kentucky's Famous Asteroid

(Painted at the Alexander stock farm. Signed with initials J. H. B.)

Size, 27½x16¼.

95

Bayleaf

(From Alexander's stock farm.)

Size. 27x17.

96

Kentucky Cow

(From Alexander's stock farm.)

Size, 18x13.

97

Idlewild

(From Alexander's stock farm.)

Size, 27x18.

98

Planet

(From Alexander's stock farm.)

Size, 20x20.

99

Red Cow

(From Alexander's stock farm.)

Size, 14x13.

100

Lexington

(From Alexander's stock farm.)

Size. 25x20.

This celebrated racer was held in such high esteem that a monument was erected over his grave after his death.

101

Love and Innocence Triumphant

Size, 40x30½.

102

A Moment too Late

Size, 21x17.

103

Very Queer, Isn't It?

Size, 33x27½.

104

Flood on the Mississippi

Size' 50x25.

105

Mama's Pet and Papa's Darling

Size, 22x19.

106

I didn't Know You were Coming

Size, 25x22.

107

The Last Victim of the Deluge

Size, 41x31.

108

Gen'l Custer's First Grizzly

Size. 46x36.

109

Don Quixote and Sancho Panza

Size, 46x36.

110

Mighty Poor Country for Game

Size, 24x18.

111

Waiting for Master

Size. 24x14.

112

Boy and Dog

Size, 27x22.

113

Landscape

Size, 24x18.

114

My Dog

Size, 24x20.

115

Setters

Size, 27x22.

116

Wm. Henry Harrison

From life in 1836.

Size, 25x22.

117

Gen. W. T. Sherman

Size, 36x29.

118

Portrait of Charles Gaylor

Size, 30x25.

119

Portrait of Gentleman

Size, 24x20.

120

Portrait of Gentleman

Size, 30x25.

121

Heirs at Law

Size, 40x30.

122

KLECZYINSKI, Bohdan — Manachium

Winter in Russia

123

RASCH, Heinrich — Munich

On the Lake

124

BISPHAM, H. — New York

Landscape and Cattle

125

TOJETTI, Virgilio

Born in Rome, Italy, in 1849. Figure painter. Studied in Paris under Gerome and Bougereau. Removed to America in 1870. First exhibited at National Academy in 1881. Studio in New York.

Six Hours of Night

Size, 36x26.

126

Spring

Size. 26x24.

127

Three Muses

(Florentine Frame.)

Size, 25x22½.

128

Awakening of Love

Size, 44x36.

129

Dream of Love

Size, 44x36.

130

Spring

Size, 36x28.

131

Grecian Head

Size, 35x31,

132

An Oriental Dream

Size, 51x37.

133

A Jolly Crowd

Size, 66x48.

134

The Two Roses

Size, 36x32.

135

A Cozy Corner

Size, 44x36.

136

Coquet

(Florentine Frame.)

Size, 36x32.

137

Le Sommeil d'Amour

Size, 62x48.

138

Roman Bathing

Size, 62x48.

139

FERRIS, J. L. G.

After the Shower

Size, 38x30.

140

FERRIS, J. L. G.

Under the Apple Blossoms

Size, 38x30.

141

CAPE, G. W.

American Hunter's Outfit

Size, 69x48.

142

PREYER Paris

Fruit

Size, 31½x26½.

143

CAPE, G. W.

Still Life

Size, 36x30.

144

CAPE, G. W.

War Relics

Size, 36x32.

145

TALA Milan

Panorama of Venice

(Water Color.)

Size, 34x28.

FRIDAY EVENING, MARCH 15TH, 1895,

AT EIGHT O'CLOCK.

147

GEROME, Jean Leon — Paris

Third medal, 1847; second medal, 1848 and 1855. Chevalier of the Legion of Honor, 1855. Member of the Institute, 1865. Medal of Honor, 1867. Officer of the Legion of Honor, 1867. Commander of the Legion of Honor, 1878. Hors Concours, 1889. E. U.

Pencil Sketch

Dedicated by Gerome to Millet. A very rare and unique document.

148

DEMING, F.

Return from the Fields

Size, 31x18.

149

ANDERS, C. R.

The Game of Chess

Size, 16x13.

150

BEGAS, A. De

The Guardsman

Size, 16x11.

152

RIX, Julian New York

Trout Stream

Size, 36x18.

153

NAEGELE, C. F. New York

Ideal Head

Size, 17x14.

154

SERRA, A. Paris

Andelusian Girl

155

FERRAGUTTI Milan

An English Beauty

157

BRICHER, A. T. New York

Bonnets Point, Narragansett Pier

158

VAN OSTADE — Haarlem

Dutch school. Pupil of Frans Hals.

The Dance

159

UNKNOWN

Still Life

160

VAN STASKENBORGH, J. N. — Dusseldorf

Born 1822.

Member Amsterdam Academy. Medals: The Hague, 1857; Lyons, 1865.

Moonlight Encampment

161

BROWN, Wm. M. — New York

Landscape

162

JOHNSON, David — New York

On The Hudson

163

HAYS, W. J. New York

Born 1830; died, 1875.

Trout

164

TESSIER Paris

Many medals.

After the Ball

165

BELLANGE, Joseph Louis Hippolyte, deceased

Paris. 1800–1866 Pupil of Gros Officer of the Legion of Honor. Several of his works are at the gallery of the Palace of Versailles, four at the Leipsic museum. After his deaih. at a Paris sale, "The Guard Dies but Does Not Surrender," his last and one of his best works, sold for £438; "The Cuirassiers at Waterloo" for £409; and "Combat in the Streets of Magenta" for £370.

L'Attaque du Mamelon, Sebastopol

166

MULLER, Charles Louis Paris

Born in Paris, 1815.

Member of the Institute. Officer of the Legion of Honor. Pupil of Gros and Cogniet. Well known by his "Roll Call of the Last Victims of the Reign of Terror" (Luxembourg Gallery), a copy or sketch of which was sold at the Johnston sale 1876 for $8.200. His "Charlotte Corday" is in the Corcoran Gallery, Washington.

La Ronde de Mai

Well known by a large engraving published in Paris years ago.

167

CRANE, Bruce — New York

Chapel Pond Brook

Size, 29x21.

168

SARONY, N. — New York

L'Addio

Size, 22x10.

169

SARONY, N. — New York

La Penserosa

Size, 22x10.

170

DUPRAY, Henri Louis — Paris

Gold medal, 1872; medal, 1874. Legion of Honor, 1878. Hors Concours.

Dragoon of the First Empire

9½x7½.

171

DUPRAY, Henri Louis — Paris

Officer of the Guards, I. Empire

16½x8⅓.

172

VARLET, Y. Paris

Landscape

(After Corot's celebrated painting in the Louvre.)

Size, 24x19½.

173

SARONY, N. New York

Spring

Size, 16x12.

174

BEARD, James H., deceased

Evening

Size 30x15.

175

DUSTIN, S. S. New York

King of the Herd

Size, 28x20.

176

DUSTIN, S. S. New York

To New Pastures

Size, 28z20.

177

BELLEUSE, C. Paris

Intermission

178

DOLPH, J. H., (A. N. A.) New York

Kittens Playing

Size, 12x7.

179

SEBERT, G. E.

Landscape and Cattle

Size, 34x20.

180

TURNER, C. Y.

The Country Maid

Size, 36x20.

181

RENAUD, A. F. Paris

Landscape near Versailles

182

DORION, Charles Sidney — Brooklyn

Moonlight Marine

183

VAN LEEMPUTTEN, J. L. — Antwerp

Landscape and Sheep

184

ISNARD, J. — Paris

Feeding the Rabbits

185

RENAUD, A. F. — Paris

Environs of Paris

186

LESUR, Victor Henry — Paris

Third medal in 1887 and 1889. Exposition Universelle.

Street Scene in Holland

(Period of Louis XVI.)

Size, 16x12¼.

187

BEAUQUESNE, Wilfred Constant — Paris

Pupil of Vernet Lecomte. Member of the Society of French Artists.

Defense of Bapaume, 1870

Size, 22x18.

188

DUVAL — Paris

The Gallery of Apollo

(The Museum of the Louvre, Paris.)

Size, 32x25½.

188A

VIBERT, Georges Jean — Paris

The Guitar Player

(Pen and ink.)

188B

LEWIS, E. D. — Philadelphia

Glen Ellis Falls, White Mountains

189

BONNEFOY, Adrien — Paris

Medal, third class, 1880; second class, 1884; silver medal, 1889.
Hors Concours.

On the Beach at Mers

Size, 26x21.

190

BONNEFOY, Adrien — Paris

In the Studio

Size, 26x21½.

191

DURAND, J. C.

Good Sister

Size, 36x26.

192

DURAND, J. C.

Jack

193

LA COSTE — Paris

At the Well

Size, 17x12.

194

BROWNSCOMBE, Jennie — Honesdale

Greek Head

Size, 21x14.

195

DOLPH, J. H., (A. N. A.) New York

An Old Scold

Size, 13x9.

196

ROUZEE, M. New York

Gathering Fire Wood

197

SHEPPARD, Warren Brooklyn

Scene in Venice

198

GAY, Edward (N. A.) New York

On East Chester Creek

199

GOUGELET, J. Paris

Medal: Paris, second class. Honorable mention, 1889. Hors Concours, 1894.

At the Chestnut Merchant's

200

RUIPEREZ, Ramon — Spain

Honorable mention, 1859. Medal, Paris, second class, 1863.

Morning, Port of Algiers

201

PARTON, Arthur (N. A.) — New York

Morning on Loch Leven, Scotland

202

DE PENNE, Charles Oliver — Paris

Medal, third class, 1875; second medal, 1883; silver medal, Paris Exposition, 1889. Legion of Honor, 1894. Hors Concours.

Setters at the Post

Size, 10¾x8½.

203

DE PENNE, Charles Oliver — Paris

Crossing the Stream.

Size, 13x9¼.

204

SMITH, Henry P. (N. A.) — New York

Landscape

205

HART, James M. (N. A.) New York

Landscape and Cattle

206

VAN DEN EYCKEN, Chas. Brussels

Kittens in Mischief

207

WITKOWSKI, K. New York

Medals: Krakau, 1884; Munich, 1886.

Pleasures of Youth

208

DOLPH, J. H., (A. N. A.) New York

Cat and Kittens

Size, 20x18.

209

BAKALOWICZ, Ladislaus, Paris

Henry IV. Visiting Gabrielle d'Estree

Size, 20x18.

210

DEBAT-PONSAN, Edward Bernard — Paris

Medal, second class, 1874. Legion of Honor, 1881. Medal at the Paris Exposition, 1889.

Cows Drinking

Size, 26x19½.

211

DUPRAY, Henri Louis — Paris

Medal, second class, 1872 and 1874. Legion of Honor, 1878. Hors Concours.

Napoleon at Wagram

Size, 18½x15.

212

BEARD, J. C. — New York

Disputed Passage

Size, 16x9.

213

DARMANIN, J. M. — Paris

A Future Star

214

GROEGAERT, Georges — Paris

A Visit to the Old Castle

Size, 18x15.

215

GROEGAERT, Georges — Paris

Selecting Roses

Size 13¼x10½.

216

MOWRY, K. — New York

Awake

Size, 21x15.

217

MOWRY, K. — New York

Asleep

Sizs. 23x14.

218

GREGORY, F. M. — New York

Driving Home Calf

Size, 27x15.

219

BICKFORD Boston

Trout

Size, 28x19.

220

BICKFORD Boston

Salmon

Size, 28x19.

H. N. Atkinson, Printer, 82 Wall St., N. Y.